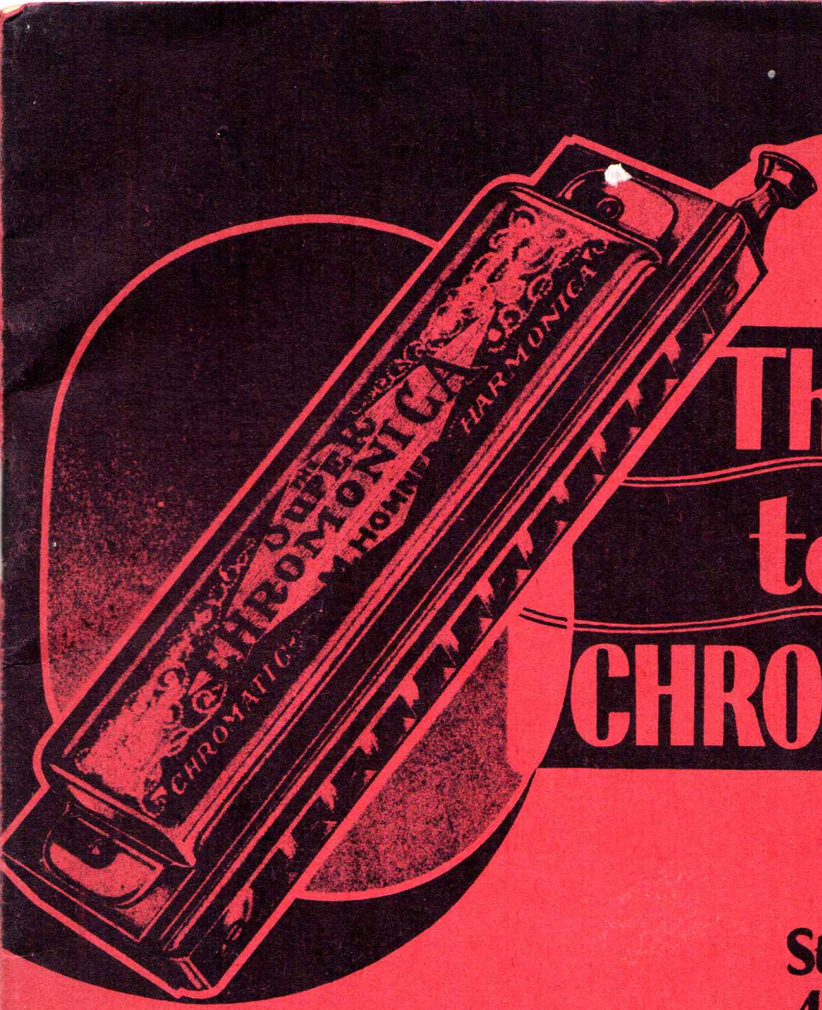


Key C  Key G

# The RIGHT WAY to PLAY the CHROMATIC HARMONICA

The Standard Method for the 40- and 48-Reed Instrument arranged in simple Lessons for the Musician and Non-musician.

. . The most comprehensive book of tuition ever written for the Chromonica and Super-Chromonica

by

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A HOHNER PUBLICATION

21/-

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# The Right Way to play the Chromatic Harmonica

## THEORY

To be able to play any musical instrument properly, you must know something about music. In the case of the Chromonica, very little knowledge of musical notation is required. The following pages will show you just as much as you should know, and it will be interesting and easy to understand.

You may think it unnecessary to learn to play from music feeling you could get along much better, and a lot quicker, by playing by ear alone. Here are three reasons why that idea is wrong :

1. The ear player's repertoire of music is restricted to pieces which he has heard so many times that he can remember them.

*If you learn music you will soon be able to play any piece that is put before you, even if you have never heard it.*

2. Most ear players make many mistakes. They do not realize how often they play something different from what they hear.

*When you play from music, you can be sure of avoiding mistakes.*

3. In band work, " ear " playing entails endless repetition of a tune until everyone knows every note.

*For band purposes, particularly if part-playing is desired, the ability to read simple music is indispensable.*

There are many other reasons, but these three should convince you that the learning of musical notation will be rewarded out of all proportion to the time spent.

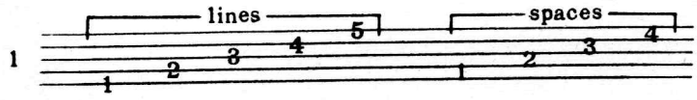
### The Staff

Music is expressed by the use of the first seven letters of the alphabet—A, B, C, D, E, F and G. For various reasons, however, it is not possible to write these actual letters in musical notation. So they are represented by signs, called " notes."

In order to show which letter a particular note represents, these signs are written on what is known as a " staff." A " staff " is nothing more than five straight lines, and a note is placed either on one of these lines or in the space between two of them. In each case, they are reckoned from the bottom upwards :

The Staff

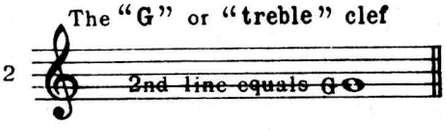
1




So that we may know the name of any note placed on a particular line or space of the " staff," another sign is required ; this is called a " Clef." Although there are several clefs, only one need be learned by the Chromonica player—the " G " clef, usually known as the " Treble " clef, which is shown below. Notice that it curls round the second line of the staff (counting from the bottom), thus indicating that every note on that line is the note G :

The "G" or "treble" clef

2




The fact of G being on the second line makes quite clear the positions of all the other notes. G being the seventh and last letter of our musical alphabet, the next note upwards is, of course, A, as we have to begin the alphabet again.

3

Notice, in Example 3, that G is on a line, A is in a space, B on the next line and so on. Lines and spaces are of equal importance ; each of them indicates a note. Notes placed immediately below the bottom line, and immediately above the top line, are considered as being in a " space."

---

As you know, a very large number of notes are used in music—and yet the staff can only accommodate eleven of them.

If the staff had more than five lines, music would be very difficult to read. To get over this difficulty, the notes which are higher and lower than those on the " staff " are written on short, easily distinguishable lines ; called " Leger Lines."

4

## The Notes

Before going further, it would be best to find out more about the meaning of the word " note." The following chart shows you the signs or characters used to represent musical sounds. The duration of sound is governed by the shape of the note, and also by the speed at which the piece is played.

In addition, each note has a corresponding sign to indicate a period of silence of the same length ; this sign is known as a " rest."

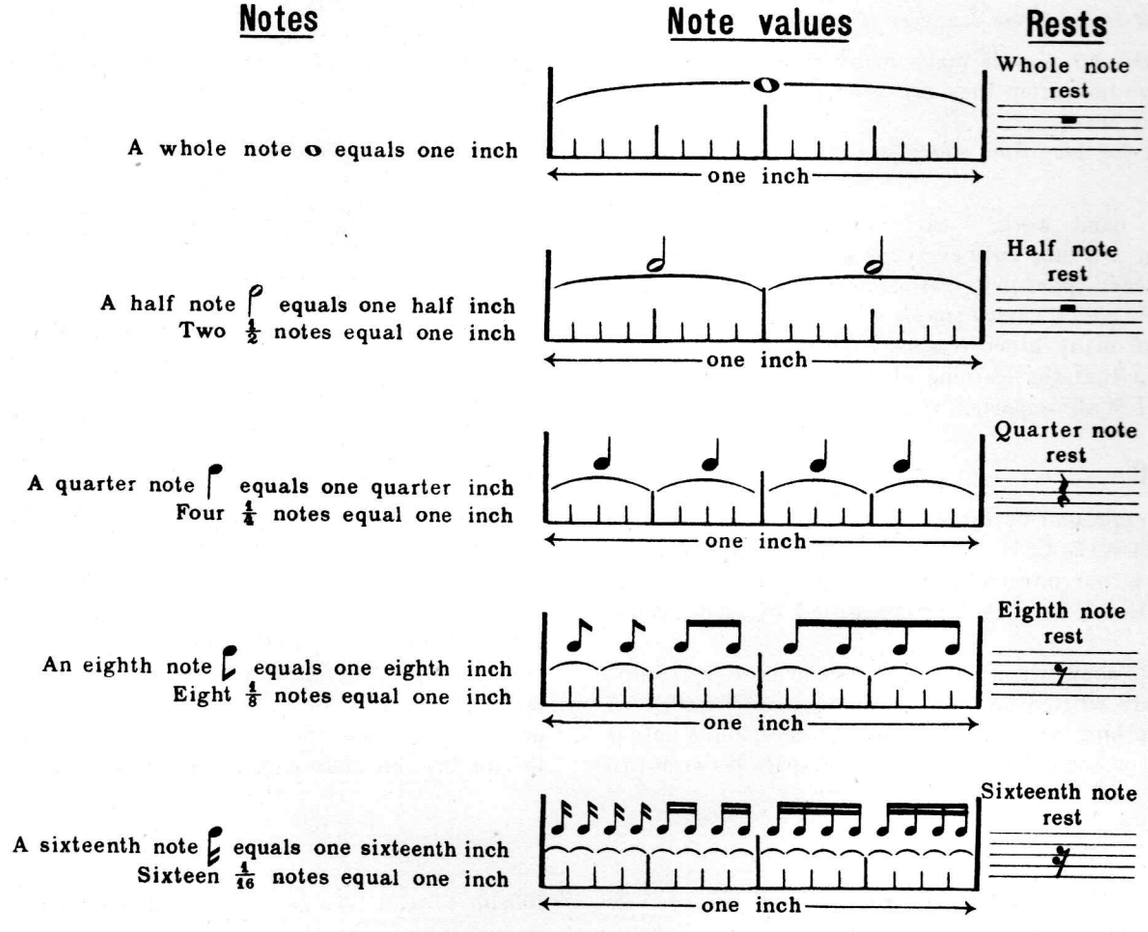
Study this chart, and you will soon be able to distinguish the various notes and rests. Notice that if a whole note (sometimes called a semibreve) is considered as representing one inch, a half-note (minim) equals half-an-inch, a quarter note (crotchet) equals a quarter-of-an-inch, and so on.

The stems of notes may be turned up or down, but this fact has no bearing on the value of the notes.

It is usual in writing music that all the notes written from the third line (B) up, will have the stems turned down and all notes written from the third line (B) downward, will have the stems turned up, as follows :

4a

## 5 Value of Notes and Rests in Fractions


Notes
Note values
Rests
A whole note 𝅝 equals one inch
Two 1/2 notes equal one inch
A half note 𝅗𝅥 equals one half inch
Four 1/4 notes equal one inch
A quarter note ♩ equals one quarter inch
Eight 1/8 notes equal one inch
An eighth note ♪ equals one eighth inch
Sixteen 1/16 notes equal one inch
A sixteenth note 𝅘𝅥𝅯 equals one sixteenth inch
one inch
Whole note rest
Half note rest
Quarter note rest
Eighth note rest
Sixteenth note rest

When you look at a piece of music, you will see that the staff is divided into sections by perpendicular lines ; these lines are called " Bar Lines."

6


The double bar indicates the end of a certain part of the music, as for instance, the end of the verse or chorus of a song.

Bar lines, however, are more important ; they divide the music into measures, as shown in illustration No. 6.
Exactly how these measures are made up depends upon the figures that appear after the clef sign ; these figures are known as Time Signatures.

## Time Signatures

Those most commonly used are :

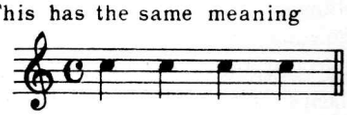
$\frac{4}{4}$ (or C) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$

As you will see, they look like fractions, and that is exactly what they are. The lower figure indicates a fraction of a whole note ; the upper figure shows you *how many* such fractions are to be used in each mesaure.

As an example, we will use the $\frac{4}{4}$ time signature (often indicated by the letter C, meaning " Common " time). $\frac{4}{4}$ means we must use *four-fourths* of a whole note (i.e., four *quarter* notes) in each measure, thus :

7

This has the same meaning

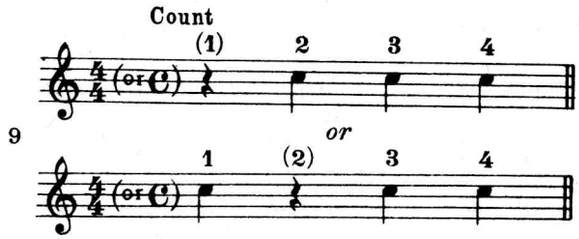


The upper figure tells us something else, too ; it shows how many counts or beats go to each measure. In this case, the figure is 4 ; therefore, there will be four beats to each measure, thus :

8

If a rest appears instead of a note, that means we still *count* four but play only *three* notes :

9




It must be remembered, however, that the time signature indicates the *time-value* of the notes that make up one measure. For instance, $\frac{4}{4}$ " notes *to the value* of four quarter notes."

Some of the notes may be divided into eighth notes, sixteenth notes, etc., but this does not alter the counting—there are still four counts to each measure.

As an example, let us divide the second beat of Example 8, into two eighth notes ; you must still count " 1—2—3—4," just as evenly as you did before, but, to help you to play the eighth notes, you may say the word " and " after the second beat. The actual space of time between 2 and 3, however, must remain the same as between 1 and 2 and between 3 and 4 :

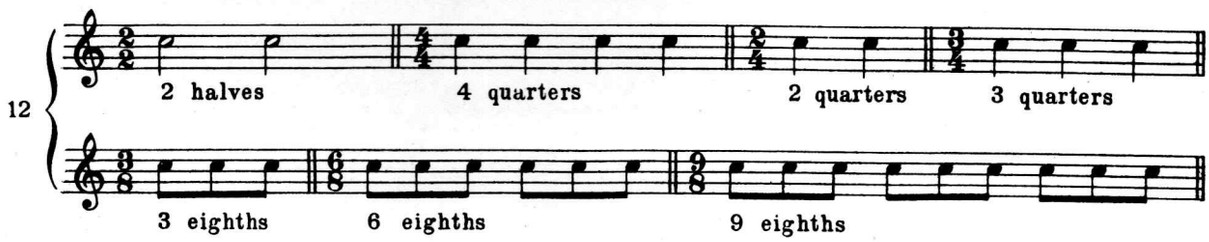
10

To make the matter quite clear, study the following example. The upper notes are eighth notes, each one exactly the same distance apart ; count " 1—and—2—and—3—and —4—and," as regularly as the ticking of a clock. Then look at the lower notes and you will see Example 10 again, evenly spaced :

11

Whenever you have any trouble in counting any measure of music, write out the number of eighth notes that the measure contains, and fit the actual notes underneath in the manner shown above.

12

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## Accidentals

Having seen how the notes are named and how their length is determined, we will see how alterations are made.

First of all, the name of a note may be altered by signs called " sharps " and " flats." These signs also alter the *sound* of a note.

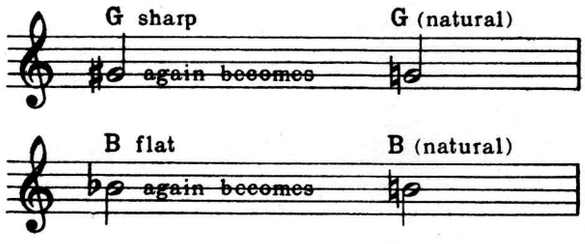
The sharp sign (♯) placed before a note *raises* that note a half-step or half a tone (known in music as a semi-tone) in sound, and also adds the word " sharp " to its name. Thus :

13

The flat sign (♭) placed before a note *lowers* that note a half-step or half a tone (known in music as a semi-tone) in sound, and adds the word " flat " to its name. Thus :

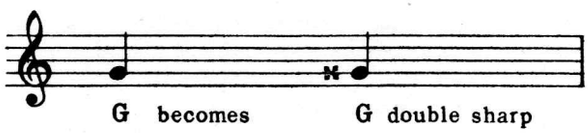
14


The natural sign (♮) simply cancels a previous sharp or flat and returns the note to its original sound. For instance,

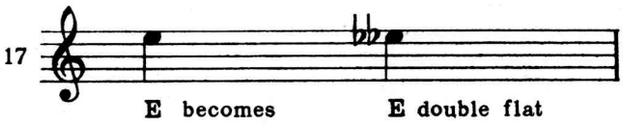
15 


Other signs you will occasionally meet with are :—

The double sharp 𝄪 which, when placed before a note, raises that note a *whole* step or whole tone, and adds the words " double sharp " to its name. Thus :

16 


The double flat (♭♭) which, when placed before a note, lowers that note a *whole* step or whole tone, and adds the words " double flat " to its name. Thus :

17 


As far as the Chromonica is concerned, G double-sharp is really A, and E double-flat is really D. A full explanation of this matter would be too long and too technical for inclusion here. You will not often come across these signs but when you do it will be easy to find out the notes they represent on the Chromonica.

## The Scale

A musical scale is very much like a ladder, but in music we have to do something which would not be advisable if we were climbing up and down a real ladder. We have to miss many of the rungs.

If you study the diagram on page 9, you will see the similarity, and the difference, between the musical ladder and the ordinary one.

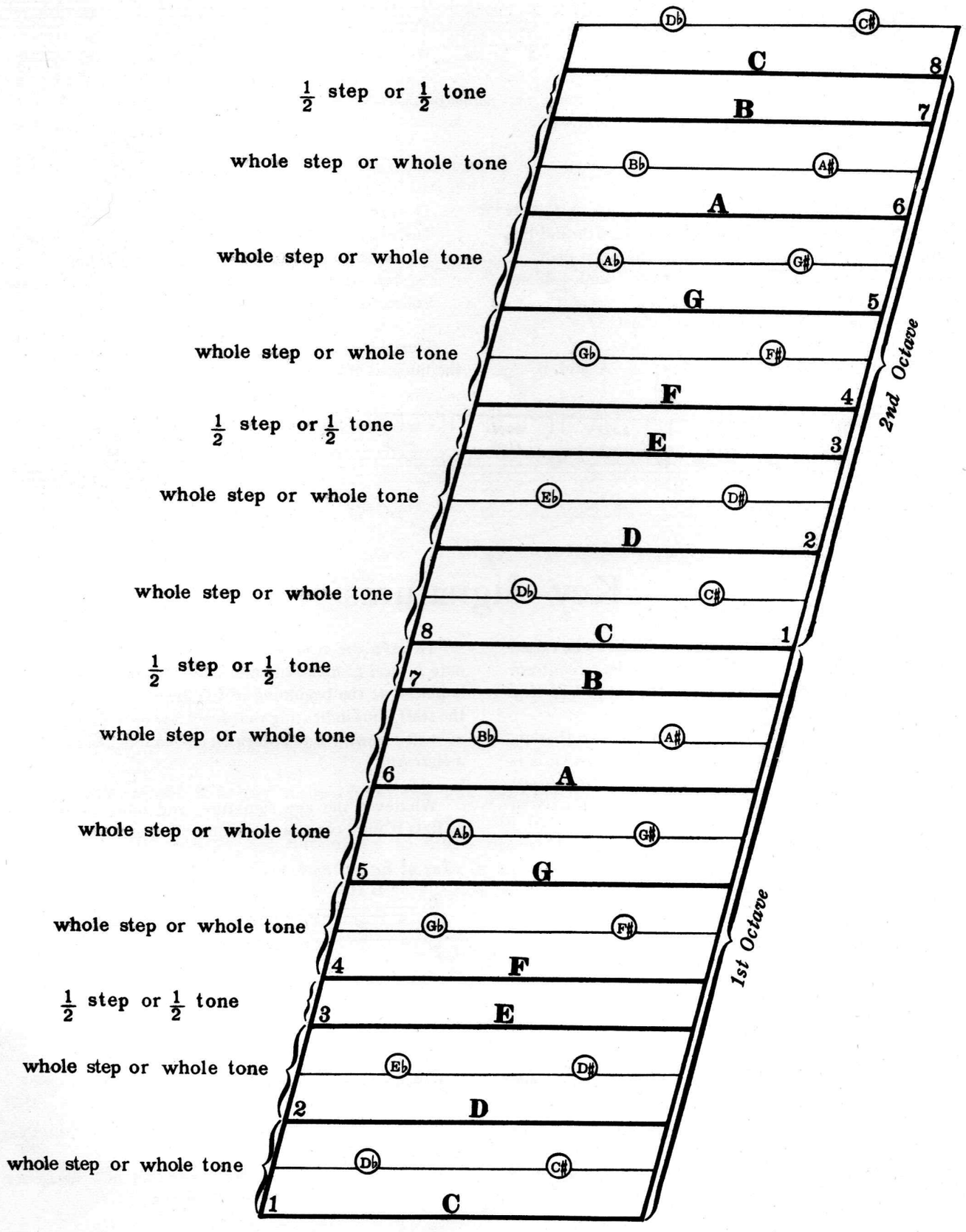
The black letters C, D, E, F, G, A, B, C, represent the Scale of C Major. You will probably know it from the tonic-solfa " *doh, re, mi, fa, soh, la, te, doh.*"

The smaller letters show you how many rungs have to be missed out when playing this scale.

You will see that some of these notes have two names (D flat is also called C sharp for instance). Nevertheless, the note *sounds* the same, by whichever name it is called.

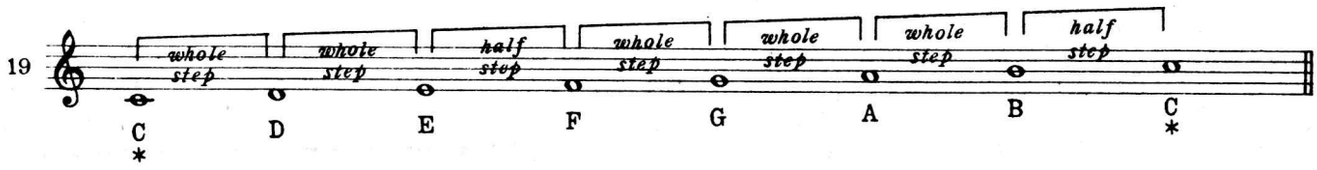
The foregoing does not exhaust the subject of musical theory but it tells you all you need to know for the purposes of this Tutor. If you wish to continue your musical studies, there are many excellent text books on the subject. Advice on this subject will be gladly given by the Author, c/o the Publishers.

# 18 MUSICAL LADDER


½ step or ½ tone
whole step or whole tone
whole step or whole tone
whole step or whole tone
½ step or ½ tone
whole step or whole tone
whole step or whole tone
½ step or ½ tone
whole step or whole tone
whole step or whole tone
½ step or ½ tone
whole step or whole tone
whole step or whole tone
Db C# C 8
B 7
Bb A# A 6
Ab G# G 5
Gb F# F 4
E 3
Eb D# D 2
Db C# C 1
B 7
Bb A# A 6
Ab G# G 5
Gb F# F 4
E 3
Eb D# D 2
Db C# C 1
2nd Octave
1st Octave

The ordinary scale, as shown in black letters on the musical ladder, is known as the "Major Scale." There are other types of scales, but it will be quite enough for the present if you learn how this one is built up.

Compare the following example with the musical ladder :




(*Both these notes are called "C," although they are an "octave" apart.)

You will see that in the scale of C major, the half steps occur between the 3rd and 4th and between the 7th and 8th steps. All major scales are constructed on the same plan.

Now let us build a scale, still keeping to the same scheme, but starting on a different note, say—G.

From the musical ladder, we find we must
start off with two whole steps, therefore
the 2nd and 3rd notes are ... ... A and B
Then comes a half step to ... ... ... C
The next two whole steps give us ... ... D and E
We must be careful here, for the next whole
step takes us, not to F, but to ... ... F *sharp*
Followed by a half step to ... ... ... G

Thus we have completed our scale of G major, and this is the musical notation :

# Key Signatures

The fact that the 7th note in the scale of G had to be raised a half-tone or half-step (from F to F sharp) in order to conform to the rules of scale-building brings us to the subject of Key Signatures.

When a piece of music is written in such a way that its chief note (the note on which it naturally finishes )is G, it is said to be "in the key of G." In turn, that implies it is based on the *scale* of G. Therefore, every F in the tune will have to be raised a half-tone or half-step to F sharp.

To save the trouble of writing a sharp sign before every note F (and to make the music less difficult to read), this sign is placed at the beginning of the piece, on the 5th (F) line of the staff, thus indicating that *every* F is to be played as F sharp, *no matter whether it is written on the 5th line, the 1st space, or on a leger line.*

Whatever the key signature, and however many sharps or flats it may contain, the same rule holds good.

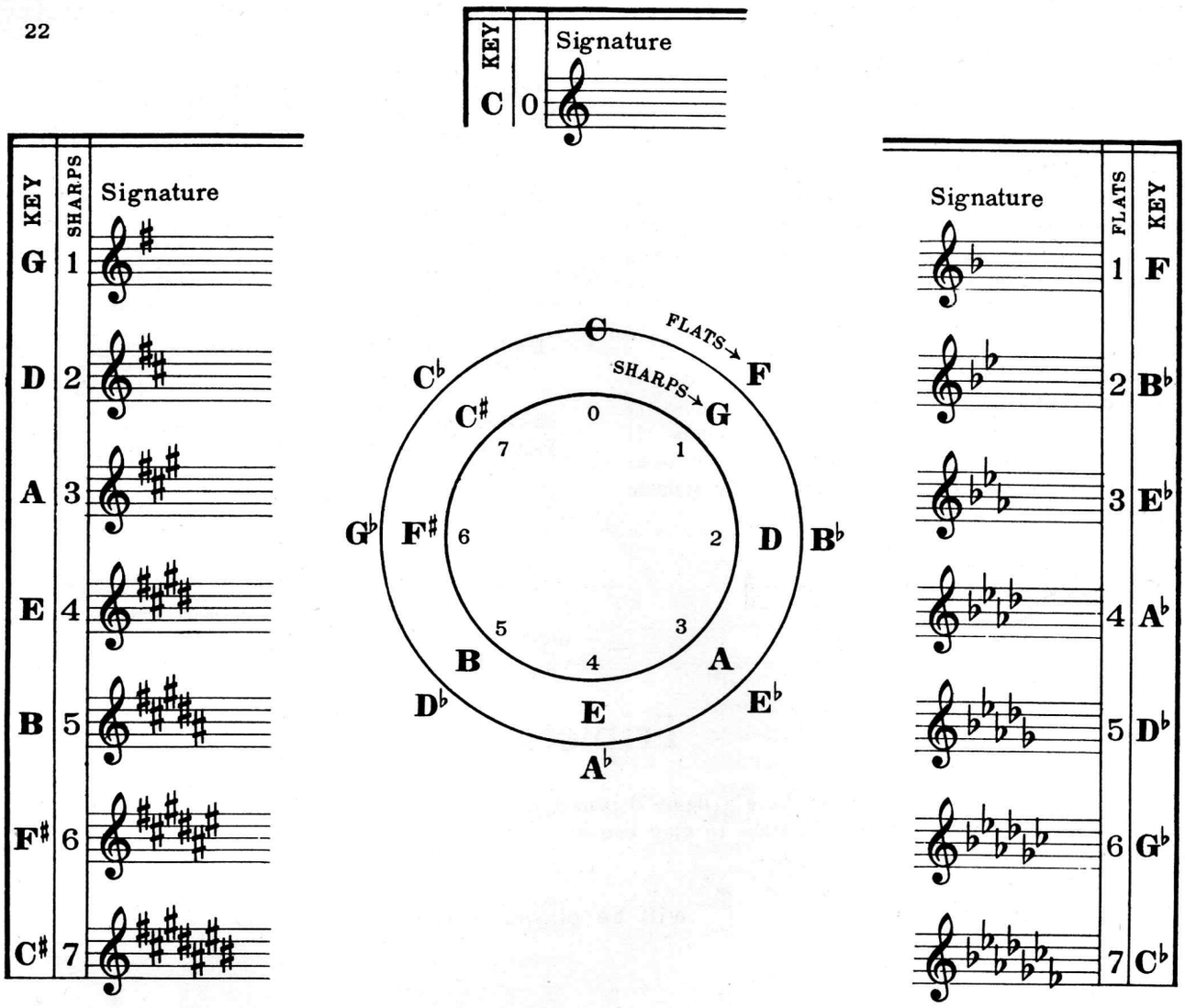
# Cycle of Key Signatures

All the major key signatures will be found in this diagram. Much useful practice may be had in building scales on various notes ; you will find it interesting, too.

Each sharp and flat is placed on the line or in the space of the note it represents. You will soon find how necessary the key signature is for the purpose of making the steps and half-steps of a scale occur in their proper places.

## Below will be found a cycle of Key Signatures

22




**If you select a letter name from the key column and build a scale on that sound, using the flats or sharps in the key signature opposite the letter name chosen, you will find that those flats and sharps are necessary to make the steps and half steps occur in their proper places. By working a few examples this will become quite clear.**

# The Chromatic Scale

Starting on any note and moving by *half-steps only*, either upwards or downwards (as in playing in succession every black and white note of the Piano), you will be playing a " chromatic scale."

Compare the example below with the musical ladder; you will find that, in ascending and descending, you have to use *every* " rung " of the ladder. Notice that, when ascending, the notes are called by their " sharp " names; when descending the " flats " are used.

23

## Tie

The tie sign is a curved line thus ⁀ and is used to lengthen the sound beyond its own value. As an illustration of this look at the following example :—

24

It will be noted that the two notes tied together are the same letter name and sound. The first note requires three counts ; the second note also requires three counts, therefore, when these two notes are tied together you play the first note and sustain it while you count 1 2 3 1 2 3, or six counts.

## Slur

The slur sign is a curved line thus ⁀ resembling the tie sign in shape but differing from it in that it is applied to two or more notes of different letter names and sounds. It might be referred to as sliding from one note to another, or as in vocal music when several notes are sung to one syllable with the slur sign over or under the notes affected.

25

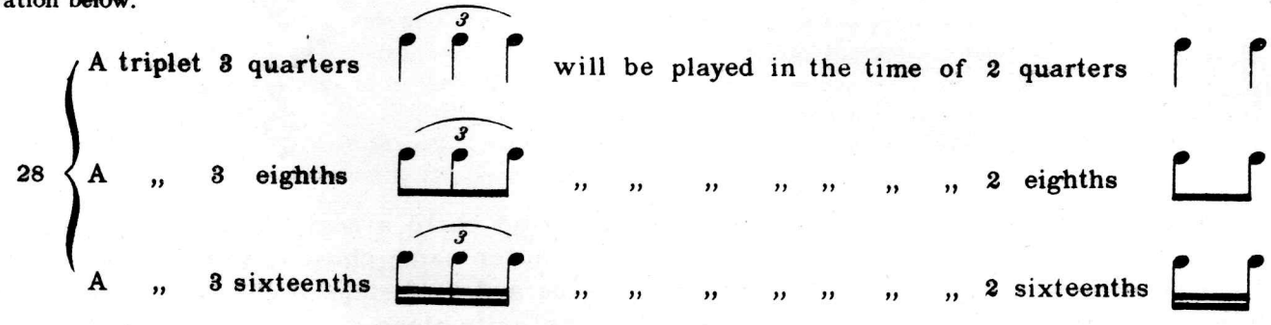
A dot placed after a note or rest increases that note or rest half of its own value as shown below :

A second dot placed after a note or rest equals half of the first dot. Therefore, the two dots lengthen the note or rest, three quarters of its own value.

# Triplets

Occasionally three notes of equal value have a figure 3 placed above or below them. This indicates that the three notes must be performed in the same time as it takes to play two notes of the same kind. To make this more clear, study the illustration below.

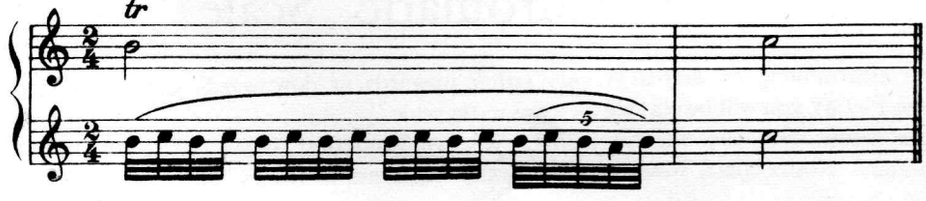
28

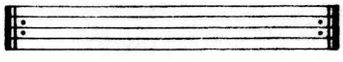



## The Trill

The Trill, written usually " tr " is a rapid alteration of the principal note with the note above, it usually ends with a turn as shown below.

29




30  indicates that the music appears between these dots, is to be repeated.

## The Staccato

Is denoted by a dot placed under or over the note, reducing the note to about half its original value, that is if the dot appears over a quarter note then it would be played as an eighth note, shown as follows :—

As written As played

The " pause " or " hold " sign 𝄐 placed over or under a note lengthens that note beyond its fractional value, or at the discretion of the performer or conductor.

" *D.S.*" (𝄋) means to go back to the sign and repeat the music *from* that sign.
" D.C." means to go back to the beginning of the piece.

## A Short Vocabulary of Musical Terms

| | | | | |
|---|---|---|---|---|
| piano | abbreviated | *p* | means | soft |
| pianissimo | ,, | *pp* | ,, | very softly |
| mezzopiano | ,, | *mp* | ,, | moderately soft |
| forte | ,, | *f* | ,, | loud |
| fortissimo | ,, | *ff* | ,, | very loud |
| mezzoforte | ,, | *mf* | ,, | moderately loud |
| crescendo | ,, | *cresc.* | ,, | gradually louder |
| | | or the sign < | | |
| diminuendo | ,, | *dim.* | ,, | gradually softer |
| | | or the sign > | | |
| ritardando | ,, | *rit.* | ,, | with diminished pace |
| rituento | ,, | *riten.* | ,, | holding back |
| rallentando | ,, | *rall.* | ,, | getting gradually slower |
| accelerando | ,, | *accel.* | ,, | gradually increasing in speed |
| dolce | ,, | *dol.* | ,, | sweet and soft |
| expressivo | ,, | *expr.* | ,, | with expression |
| solo | ,, | *solo* | ,, | alone, soloist |
| ad libitum | ,, | *ad. lib.* | ,, | at discretion |
| commodo | ,, | *com.* | ,, | quietly |
| con fuoco | ,, | *con fuo.* | ,, | fiery |
| con moto | ,, | *con mo.* | ,, | with animated movement. |

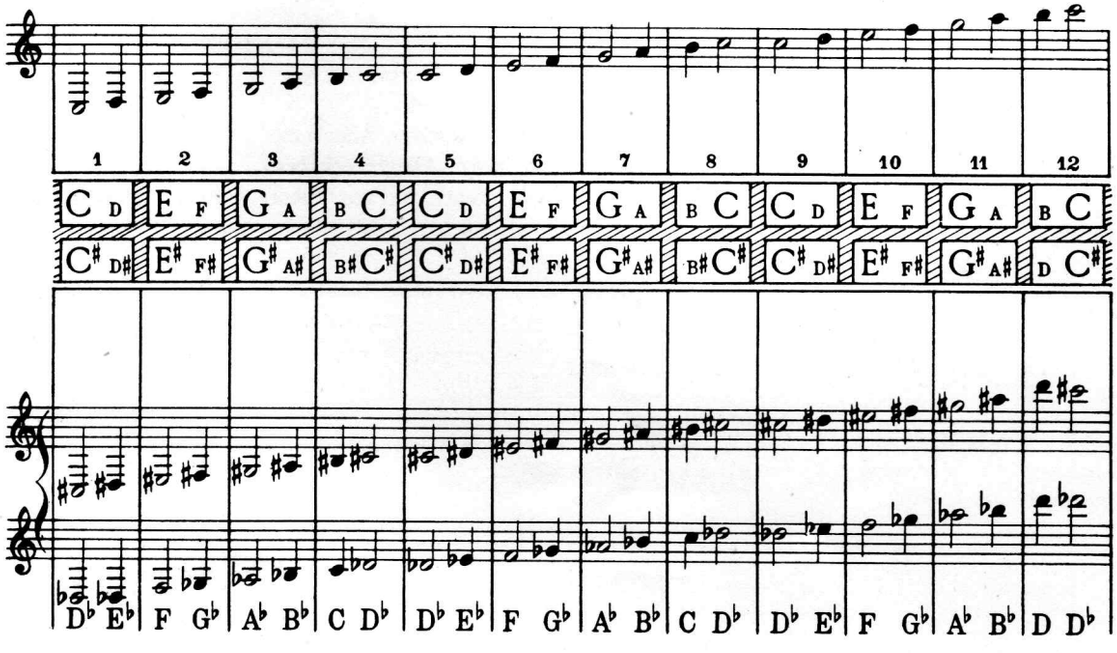
## The Tempo or Time

| | |
|---|---|
| Very slowly ... | ... Largo, Larghetto, Adagio, Lento, Grave. |
| Slow, sustained | ... Andante, Sostenuto, Commodo. |
| Moderate pace, easy | ... Andantino, Moderato, Maestoso, Allegretto. |
| Quick, lively vivacious | Allegro, Allegro con fuoco, Allegro con brio. |
| Very fast and lively | ... Allegro assai, Allegro vivace, Vivace, Presto, Scherzo, Prestissimo. |

## NOTATION CHART FOR CHROMONICA in Key C. Regular Tuning. — No. 260

DIATONIC SCALE of C
1 2 3 4 5 6 7 8 9 10
C D E G G B C D E F G A B C D E F G A C
C♯ D♯ E♯ G♯ G♯ B♯ C♯ D♯ E♯ F♯ G♯ A♯ B♯ C♯ D♯ E♯ F♯ G♯ A♯ C♯
DIATONIC SCALE of C♯
D♭ E♭ F A♭ A♭ C D♭ E♭ F G♭ A♭ B♭ C D♭ E♭ F G♭ A♭ B♭ D♭

## NOTATION CHART FOR SUPER CHROMONICA in Key C. — No. 260½ (U.S.A. & Canada 270)



# General Remarks

The Chromonica represents the most modern development in Harmonica construction and has many distinctive features. It really consists of two distinct diatonic Harmonicas, tuned a half-step (or semi-tone) apart.

The question is often asked, " Why are some Chromonicas ' in Key C ' and others in ' Key G.' ? " The answer is very simple.

As an example, let us take the Chromonica in Key C. When the slide is in its original position (i.e., when it is not pressed in) you can produce only the notes of the Scale of C. The instrument takes its " key-name " from that scale. All other Chromonicas and Harmonicas derive their names in the same way.

When the slide is pressed in, however, the holes containing the reeds which give the Scale of C are covered up. At the same time, other reeds, giving the Scale of *C sharp*, are exposed.

Thus you will see that the duty of the slide is to bring into use one part of the Harmonica, and put the other out of action at the same time.

Any type of 10-hole Chromonica will obviously have to omit certain notes, as there are 12 half-steps in every octave. Those missing when the instrument is in Key C are F sharp, A and A sharp in the first 3 holes and also B in the 10th hole.

When in Key G, the missing notes are C sharp, E and E sharp (first three holes) and F sharp in the 10th hole.

Because of this disadvantage, the Super Chromonica was developed, having a range of three complete chromatic octaves.

On looking at the Super Chromonica chart on page 14, you will see that the blow note of the 4th hole sounds the same as the blow note of the 5th hole. A similar thing happens in the 8th and 9th holes. You will also notice that each group of four holes has the same arrangement of notes.

Naturally this system makes for simplicity and ease in learning the instrument.

Although it is not difficult to play in any key on one Chromonica, many players prefer to use an instrument tuned in the key in which the music is written.

The reason for this is that most melodies have more blow tones than draw tones, the latter requiring a little more effort to produce. Also by changing instruments, less manipulation of the slide is required.

The ability to play in various keys will be found invaluable, especially when accompanying singing. This matter is dealt with in the second part of this book.

The Chromatic Harmonica is the ideal instrument for solo playing, but it must be borne in mind that the most important thing in solo playing is the production of clear, distinct single tones. That fact cannot be too strongly emphasized.

At present, a very large number of Harmonica players are too content with indiscriminate vamping, thus bringing a certain amount of undeserved discredit on the instrument.

This does not mean that vamping should not be used. But it must be approached in a systematic manner. Continuous vamping, without any regard to whether the chords are right or wrong, positively ruins the whole effect of one's playing.

Before anything else is attempted, clear single notes must be produced.

After that, the tone may be improved by introducing certain " effects." Only the occasional use of chord accompaniment must be permitted, until the player realizes to the full the necessity for discretion in the use of chords.

When learning to play the instrument, many players take the line of least resistance and use only the lips to produce single tones. That is a fatal mistake. In a very short time, it is found impossible to control the instrument in such a manner.

It is far better to do away with all uncertainty by adhering to the method outlined in this book. Long experience has proved this system to be almost infallible.

* * *

## Control of the Breath

When first learning to play any type of Harmonica, the player will soon find it necessary to consider the matter of breathing. What is the first result on blowing the Harmonica for the first time ? We expend, or almost expend, every ounce of breath in our body, without thinking of having some breath in reserve.

In drawing breath to produce a sound, we think only of getting a sound from the instrument, and in the procedure nearly exhaust our respiratory organs. When we breathe in the natural way, we will find we never inhale or exhale to our fullest extent, but always retain a certain amount of breath in our lungs.

The same procedure must be followed in playing the Harmonica. The amount of energetic force necessary to produce a sound, blowing or drawing, is negligible. As a further illustration of this, a single sound of good and distinctive quality

can be produced in the same manner as you would blow at the flame of a lighted match or candle slowly without extinguishing it ; in drawing the sound properly, it should be produced like inhaling the perfume from a beautiful flower.

If you have difficulty at first, do not be discouraged. Practise a succession of blow notes and then a succession of draw notes following the method suggested. Soon you will be able to both blow and draw quite easily.

* * *

## The Care of the Chromonica

It is a golden rule among all musicians that the better the player, the more care he takes of his instrument. " Fussiness " in this respect is admired. Carelessness is looked upon as ignorance.

Look after your instrument. Forced playing has a very bad effect on the reeds. Try to develop expression and sweetness of tone rather than loudness. If you take this simple advice the instrument will retain its tone and will last much longer.

An excess flow of saliva into the reed cells is apt to clog the reeds and prevent them from vibrating properly. When this occurs, tap the instrument firmly on the palm of the hand to expel the moisture. Never tap the instrument on to a hard surface.

Do all you can to cultivate playing with as dry a mouth as possible.

Always carry your instrument in the box provided for that purpose. If the box should become broken, wrap the instrument in a sufficiently large, clean handkerchief.

This will prevent dust or grit getting into the instrument and clogging the reeds.

* * *

## Notes on the Exercises

The Chromonica and Super Chromonica in Key C produce sounds (in holes 1, 2 and 3) that are below the staff, and so necessitate the use of leger lines. To make them easier to read, these notes are written an octave higher and marked " 8va lower " (meaning " play these notes an octave lower than they are written "). This will be more fully explained in the 6th lesson.

Figures in brackets, thus, (4), are DRAW notes.

Figures *not* in brackets, thus, 4, are BLOW notes.

A line after a notation figure, thus, 4——, means that the player is to sustain the sound for its fractional value, as indicated in the Note and Rest Value Chart (see page 6).

Left-hand players will, of course, reverse all instructions where the right or left hand is mentioned.

Instruments are obtainable in Keys C or G. The 10-hole regular tuning Chromonica is known as No. 260. The 12-hole Super Chromonica is known as No. 260½ (In Canada and U.S.A., No. 270).

Both the above instruments are also supplied tuned one octave lower than the ordinary tuning. This lower tuning is called :

Alto tuning 10 holes, No. 260.

Tenor ,, 12 ,, No. 260½ (In Canada and U.S.A., 270).

Chromonicas and Super Chromonicas can also be obtained in other keys but they have to be specially made. This adds to the cost and takes considerable time.

# Part I.

## PRELIMINARY LESSON

*Note to players of the Super Chromonica.*

In the following instructions, the holes of the Super Chromonica are indicated in *black type* between brackets, thus :—**(Super 3 and 4),** etc. Ignore the other figures in ordinary type ; they refer to the ordinary Chromonica.

1. Hold the instrument in the left hand with the low or bass notes to the left.

2. Place the tip of the left hand index finger over holes 2 and 3 **(Super, 3 and 4).**

3. Place the tip of the right hand index finger over holes 5 and 6 **(Super, 6 and 7).** See diagram 1.

4. Now place the instrument to the lips, and blow lightly into the open space, 4th hole **(Super, 5th).** Blow several times until the sound is clearly registered in the mind.

5. Remove instrument from the mouth ; hold the side of the instrument lightly between the thumb and forefinger of the left hand, so that the lower portion of the instrument rests in the hollow thus formed. See diagram 2.

6. The first note to be played is C, which occupies the first leger line below the staff :

This note is produced by blowing into hole 4 **(Super, 5).** The tone must be clear and distinct, and no other note must be sounded. Here is the way to do it :

Pronounce the syllable " la " and notice the position taken by the tongue in doing so. Keeping the tongue in that position, place the instrument well into the mouth, between the teeth, so that the surface of the tongue covers holes 1, 2 and 3 **(Super, 2, 3 and 4).** See diagram 3.

Now blow gently into the exposed hole 4 **(Super, 5),** and the note C will again be heard.

If you do not at first succeed in producing a single note, there is not reason to be discouraged. Here is a suggestion that may help you.

Put your tongue out for about one inch, with the tip curving downwards. Now place the instrument against the exposed part of the tongue, near the tip, covering holes 1, 2 and 3 **(Super, 2, 3 and 4).**

Holding the instrument firmly in this position, push tongue and instrument well into the mouth, between the teeth, and again blow into hole 4 **(Super, 5).** See diagram 4.

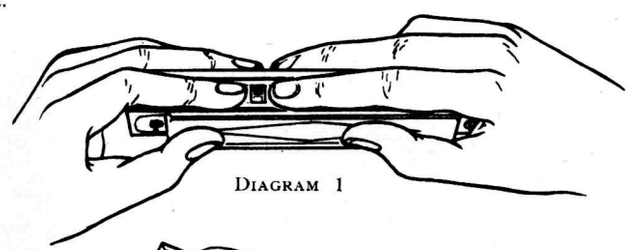


DIAGRAM 1

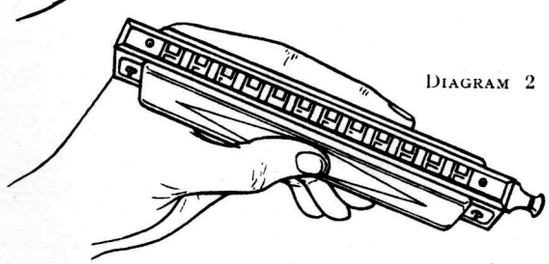


DIAGRAM 2

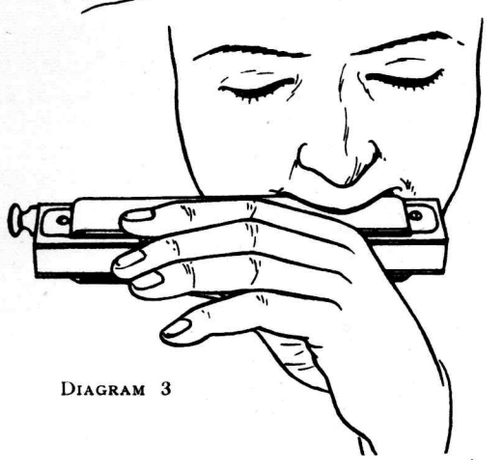


DIAGRAM 3

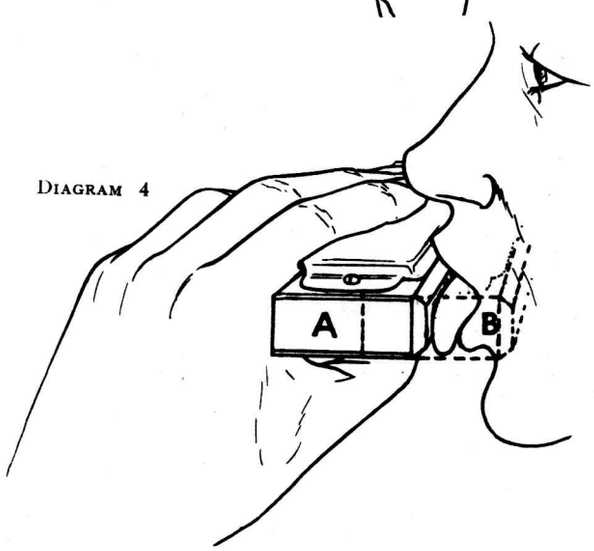


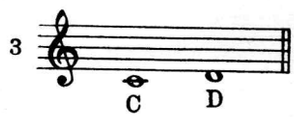

DIAGRAM 4

**Make a point of remembering the name of this note (C), also the number of the hole and the fact that it is a BLOW note.**

* * *

7. Play the note C several times, so as to make sure you are getting a clear single note. Bear in mind that you are using hole 4, blow **(Super, 5, blow),** and look at this example as you play :

8. Now *draw* the breath through the *same* hole (4, draw) **(Super, 5, draw),** and you will produce the note D. Play it several times :




9. Move the instrument slightly to the left and blow into hole 5 **(Super, 6) ;** the note E will then be produced. Play this, too, a number of times :

10. You should now be able to play the following exercise just as it is written. As you will see, it contains only the three notes you have learned. While you play, keep in mind the position of the holes on the instrument :

11. The next note (F) will be found by drawing the breath at hole 5 **(Super, 6).** If it makes it easier for you, you may first *blow* into this hole, producing E (which is the highest note of the above exercise). Then draw in the same hole, and the note F will sound :

12. Blowing in hole 6 **(Super, 7)** will produce G, the fifth note of the Scale of C :

13. By drawing the breath at hole 6 **(Super, 7)** you will find the next note, A :

14. Up to the present, the rule has been that you *blow* each hole for the first note, and *draw* for the second ; but, for the next note (B), the system is reversed. The note B is produced by *drawing* the breath at hole 7 **(Super, 8).** There is a very good reason for this, but the explanation would have to be very long and technical ; so for the present you must be content to accept this reversal of the previous rule.

Should you have any difficulty, go back to G, blow 6 **(Super, 7) ;** then *draw* 6 **(Super, 7),** which gives A ; then *draw* 7 **(Super, 8),** producing B :

15. The eighth note is C ; it will be found by *blowing* in hole 7 **(Super, 8).** As you will see, it has the same letter name as the first note you played. However, it is the eighth note above the first and sounds an " octave " higher :

16. You have now completed what is known as the Scale of C. Much information about Scales will be found on page 8.

Before going any further, it will be necessary for you to practise the above scale slowly ; ascending and descending many times until you are quite confident about producing each note clearly and distinctly.

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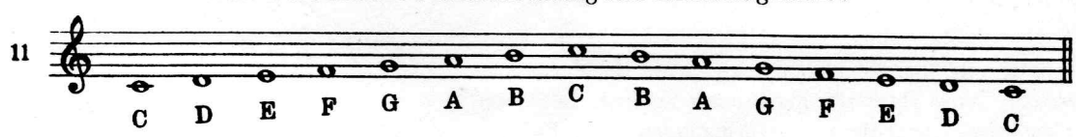
Here is the Scale of C in its ascending and descending forms :




**Note to Players of the Super Chromonica**

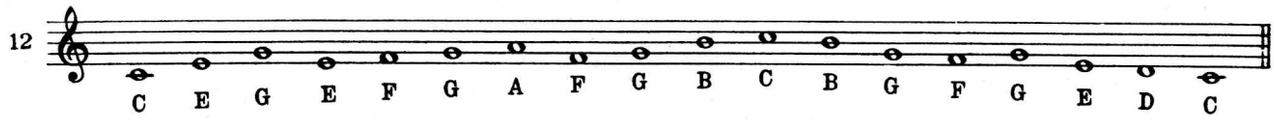
The note C occurs in holes **4** and **5** and again in holes **8** and **9** of the Super Chromonica. A study of the diagram on page 14 will show you how this brings about uniformity in the blow and draw notes throughout the instrument.

A further advantage of the Super Chromonica is that no notes are missing. It is thus even more definitely a musical instrument than the Chromonica.

17. Are you sure you know where and how to find every note of the Scale of C on your instrument? Here is an exercise which will help you to discover how much progress you have made.

If you are in doubt about any note, refer back to the exercise which tells you how to produce it :

12




18. Having played the above exercise several times, without making any mistakes, you should find the following melody quite easy.

Before you attempt it however, turn to page 7, and read the remarks on Time Signatures, particularly the $\frac{3}{4}$ time signature. Then with the aid of the " counting " figures, you will be able to play this tuneful little melody in correct time, giving each note its full value.

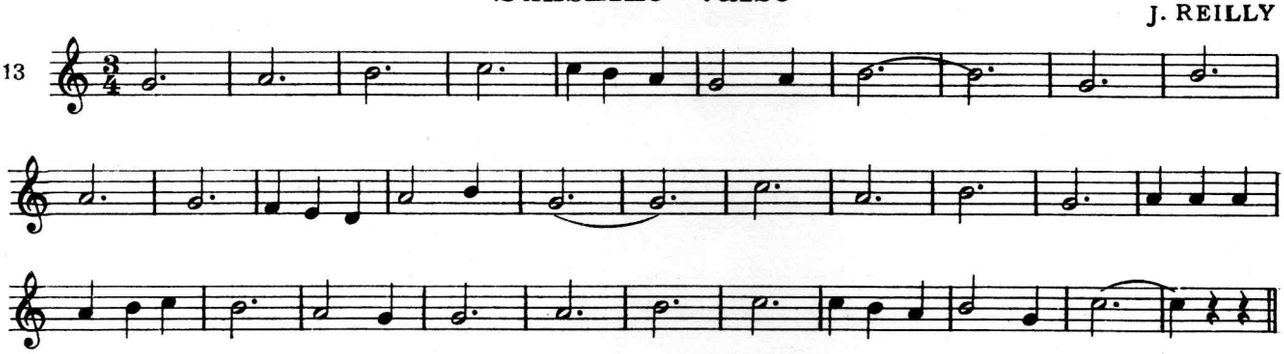
The tune is simple, and contains only those notes you have already learned. Most of it is in " scale form," that is, moving step by step.

Play it very slowly at first and do not attempt to quicken the speed until you are *certain* about playing the right notes.

## Sunshine Valse

J. REILLY

13



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## The Vibrato

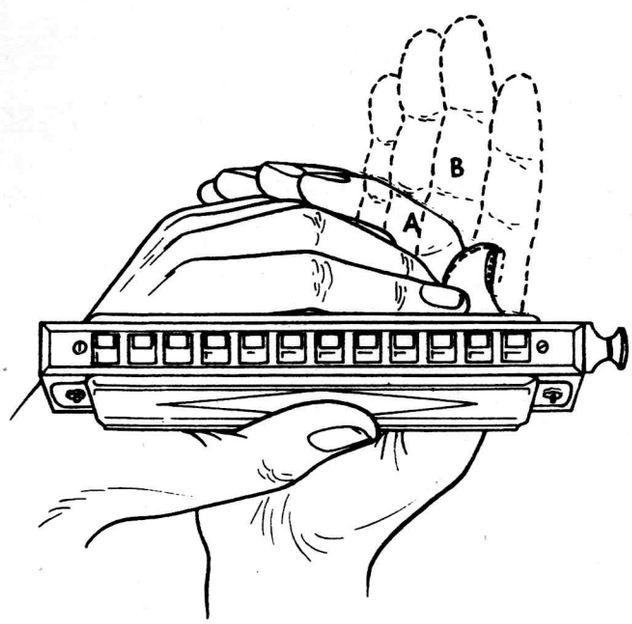
19. The effectiveness of your playing will be vastly increased by the proper use of the " vibrato " or " tremolo."

This effect is obtained in the following way. Hold the instrument exactly as illustrated on page 17 ; then close the right hand over the left, so that the two hands together form a cup. (As shown opposite.)

Play a long single note (any note will do for this purpose), at the same time opening and closing the right hand fairly rapidly. The palm of the right hand should act as a " hinge."

Listen carefully to the result ; it should be a smooth " wavy " effect, such as you have often heard on cinema organs, without any jerkiness whatever.

As soon as you can produce the required effect, play the " Sunshine Valse " again, using the vibrato.



# Lesson I.

Are you sure you fully understand everything you have read in this book so far ? Are you sure, too, that you know how to produce every note of the Scale of C—and can play all the exercises ?

If not, NOW is the time to clear up any doubts. A few minutes spent NOW in making *quite* sure will save you a lot of time and trouble later on.

* * *

The next exercise will be found very valuable. Carefully study it, it will help you to locate the notes you have already learned. At the same time, it will make it easier for you to play the tunes which follow.

The two dots in the first and eighth measures are " Repeat Signs." You read all about them on page 12, and will remember that all the music *between* these pairs of dots is to be played twice over (without a break). When you get to the end of the eighth measure for the *second* time, of course, you go on to the next note (low C) and finish :

1

Now that you can play the above exercise, you should have no difficulty with the following tune. It is one of the best-known and loveliest " home " songs the world has ever sung.

Practise it in sections, four measures at a time. Then play it right through without stopping. Do not use any vibrato until you can play the whole tune without a mistake.

## Home Sweet Home

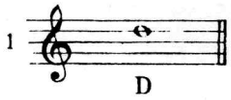
2

# Lesson II.

You have already learned to play, from music, every note of the Scale of C. Although a large number of tunes can be played by the use of these notes only, you would never be satisfied with using what amounts to less than half of the instrument, and, of course, the more notes you can produce, the more tunes you will be able to play.

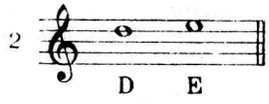
The last note you learned was C, hole 7 blow **(Super, 8, blow).** The next is D ; to get this note, you *draw* in hole 8 **(Super, 9).**

1




Naturally the next note to be added is known by the next letter of the alphabet, E ; it is produced by blowing in hole 8 **(Super, 10).**

2




Now we play F by drawing in hole 9 **(Super, 10).**

3

Blowing in hole 9 **(Super, 11),** gives us G :

4

Now add one more note, A, by drawing in hole 10 **(Super, 11).**

5

Here is an exercise which should be practised slowly and carefully, to make you familiar with the notes you have already learned.

The benefit of this exercise will be clear when you come to play the tune which follows it :

## Donna e Mobile—*Verdi*

This piece was written by Verdi, and is from the opera " Rigoletto." It is not difficult ; any problem you may find will easily be solved by reference to the Theory section of this book. It is written in $\frac{3}{4}$ time instead of $\frac{3}{8}$ for easier reading.

### Donna e Mobile

*SIMPLIFIED*

VERDI

# Lesson III.

First of all, play the following exercise several times ; it contains all the notes you have learned and should be taken very slowly at first.

Further help in memorizing the notes will be found in the next exercise. You will see it is in $\frac{4}{4}$ time. Start the exercise very slowly.

Next follows the principal piece of this lesson. It will be found tuneful and interesting, but by no means difficult to play.

## Dancing Moonbeams

J. REILLY

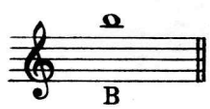
*Tempo di Gavotte*

3

# Lesson IV.

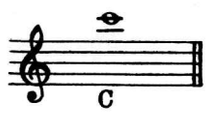
The next note to be learned (B) cannot be played on the 10-hole Chromonica. It is obtainable on the **Super** Chromonica by drawing in hole **12.**

1



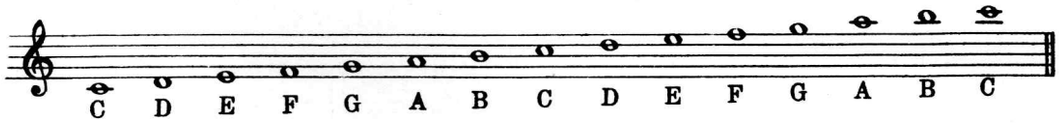

Now comes C.

2




This is the third time you have played a note with this name. By blowing in hole 10 **(Super, 12)** you produce the highest sound on the instrument, thus completing another octave of the Scale of C.

3




Quite naturally, you will now want to find out whether you can remember the location of every note. The following exercise will show you. If any doubts arise, turn back to the previous instructions

Although this exercise is written in eighth notes, that does not mean it is to be played quickly at first. Get the notes right before you speed up :

4

## Cradle Song—*Johannes Brahms*

The beautiful " Cradle Song," by Brahms, is very easy and should not present any difficulty.

Before playing it, it would be advisable to turn back to page 7, and read again about the $\frac{3}{4}$ time signature.

However slowly you may have to take this tune at first, be sure to play the correct notes, and to give each note its proper time-value. When you are quite confident on these points, you may add the vibrato effect.

### Cradle Song

JOHANNES BRAHMS

# Lesson V.

No doubt you are now beginning to realize that the reading of music is not the difficult matter you once thought it was. You will also realize some of the advantages of being able to play that wonderful instrument, the Chromonica, from music, instead of having to rely on picking up a few tunes " by ear."

This book deals with practically every difficulty you are likely to meet. There is, however, one way in which you can make endless difficulties for yourself. That is, by not mastering each exercise and each lesson before you go on to the next.

Keep that in mind while playing the next exercise. You will see it is in $\frac{6}{8}$ time, and it would be best to turn back to page 7 again, to read what this time signature means.

Start the exercise as slowly as you like, gradually increasing the speed until you can play it at a comfortable " marching " pace.

## Step Lively—*J. Reilly*

This is written in " Scale " form, that is, the notes follow one another step by step. As in the previous exercise, practise it slowly at first, gradually increasing the speed.

You will see that each section of eight measures is to be repeated. The letters " D.C.", at the end of the piece, stand for the Italian words " da capo." They indicate that you must go back to the beginning. Having done that, the word " Fine " and the " pause " sign over a double bar line show you where to finish.

### Step Lively

J. REILLY

# Lesson VI.

**CHROMONICA IN KEY C (10-hole, Regular tuning) ONLY.**

The following chart will show that you have learned all the notes from holes 4 to 10. It is now necessary to learn those in holes 1, 2 and 3.

If the lowest notes were always written on their correct leger lines, as above, they would not be easy to read. To overcome that difficulty, they are usually written an octave higher and marked " 8va lower," which means they are to be played in holes 1 to 4.

The next examples will make this quite clear.

The chart above will show you the holes in which the notes are to be found, and whether they are blow or draw notes (large letters and small letters respectively).

It will also show you that the notes F and A are missing. That matter will be dealt with later.

When you are sure about being able to find these low notes, practise the following example, reading from (A) but realizing that the notes *sound* as shown in (B).

# Lesson VI.

**SUPER CHROMONICA IN KEY C ONLY.**

The following chart will show that you have learned all the notes from holes 5 to 12.

A study of this chart will show you that the Scale of C can be produced three times on the Super Chromonica.

First, the lowest octave (holes **1** to **4**) ; then the middle octave (holes **5** to **8**) ; and then the upper octave (holes **9** to **12**).

In each case, the blow notes and draw notes have the same name, although an octave apart. C, E and G are always blow notes. D, F, A and B are always draw notes, and each octave is arranged in the same way.

This is one of the main reasons why the note C is repeated in holes **4** and **5** and also in holes **8** and **9**.

The instructions for playing the notes in the first four holes are precisely the same as for holes **5** to **8** or **9** to **12**. Here is the only difference.

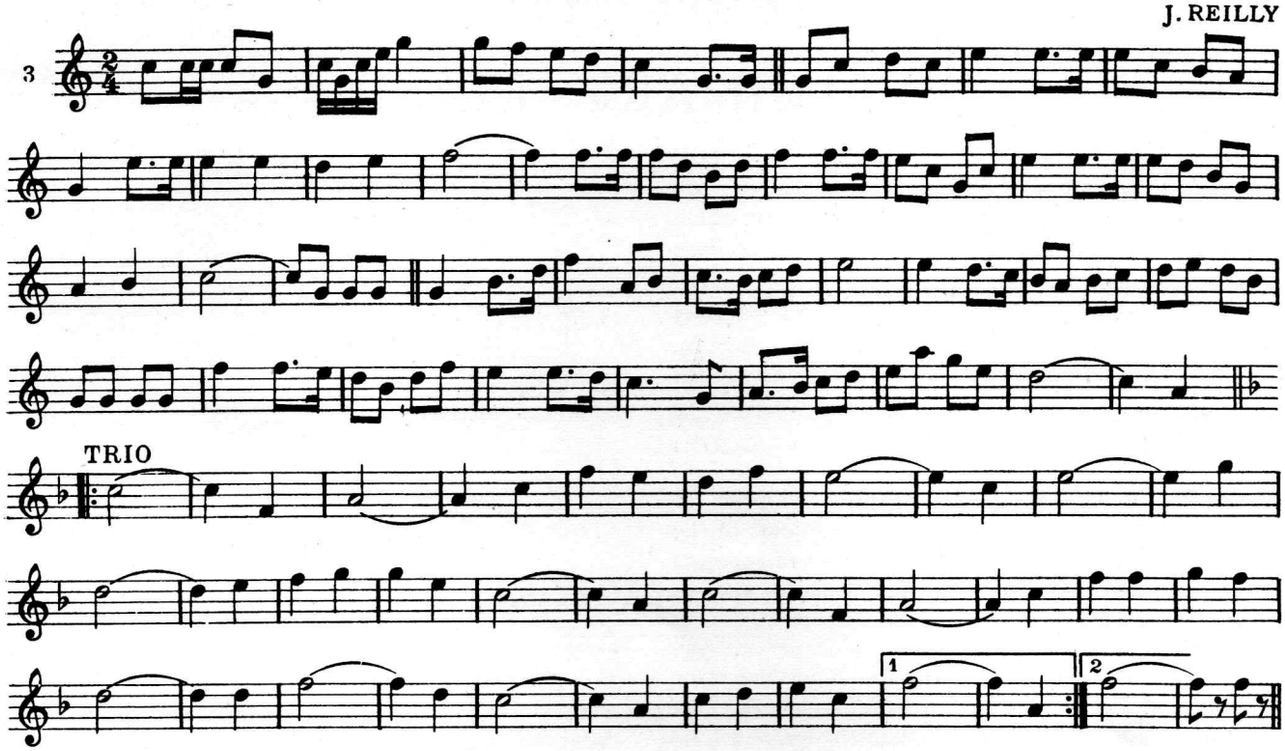
If the lowest notes were always written on their correct leger lines, as above, they would not be easy to read. To overcome this difficulty, they are usually written an octave higher and marked " 8va lower," which means they are to be played in holes **1** to **4**.

The next examples will make this quite clear.

Play this example, *reading* from (A) but keeping in mind that the notes *sound* as shown in (B) :

## True Blue March

J. REILLY



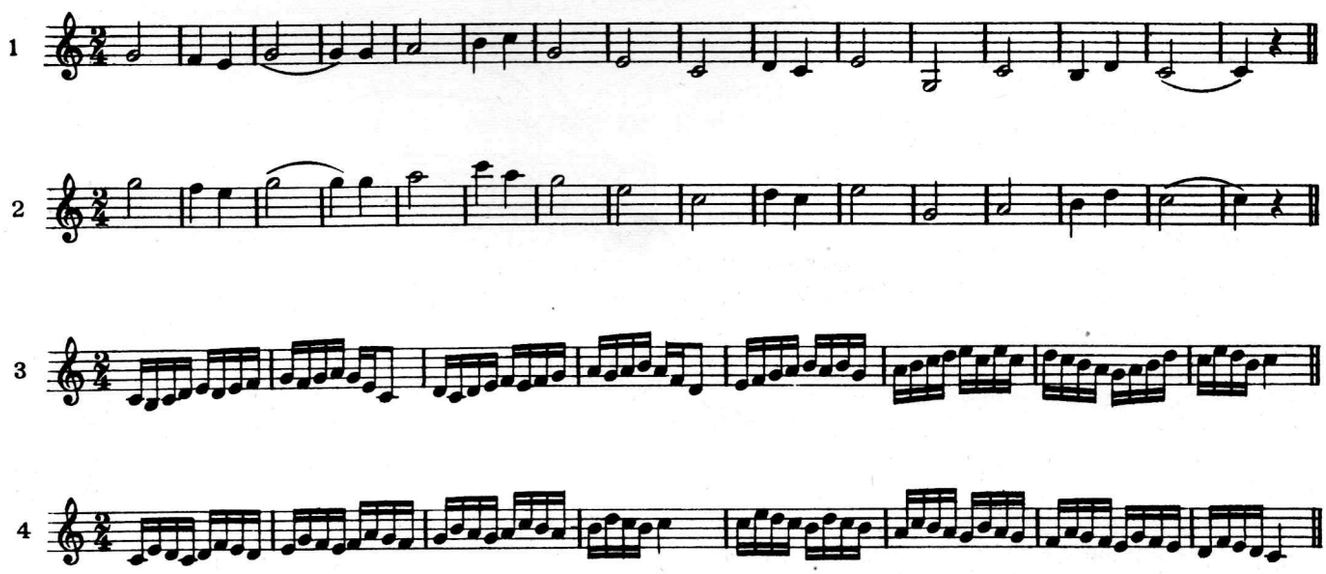

# ADDITIONAL EXERCISES

You have now completed the first part of this book. Your progress in the second part, which is even more interesting, will depend to a very great extent on how well you have mastered the contents of the preceding pages.

Here are some additional exercises. Study them well. If you have any serious difficulty in playing any of them, it will be because you have not spent enough time on some of the exercises.

A little time spent NOW in going back and " polishing up " any such defects will save you much time and discouragement later on.

Turn to the Theory section of this book whenever you are not sure about a time signature or other musical sign.



# Part II.

## PRELIMINARY LESSON

All the notes you have learned so far have been naturals. That is, there were no sharps or flats among them.

But of course it is necessary to be able to read music which contains sharps and flats and also to know how to produce them on the instrument.

This is made possible by the use of the slide, which produces the necessary half-steps or half-tones. You are, therefore, able to play in keys other than that in which your instrument is tuned.

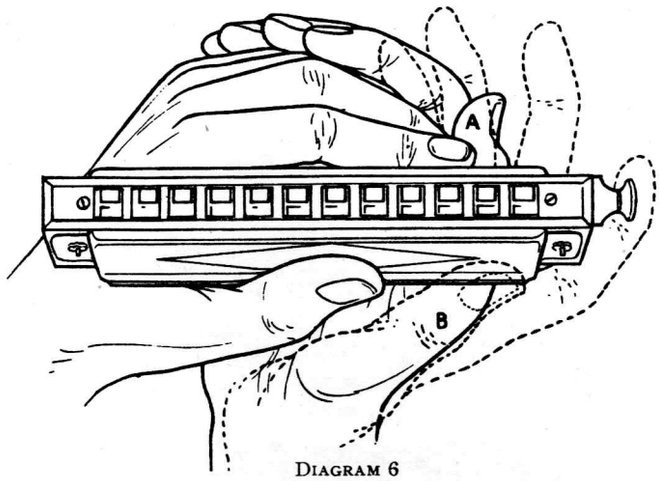


DIAGRAM 6

### Using the Slide

Hold the instrument exactly as described on page 19

Bring the right hand round so that the first joint of the index finger is directly opposite the slide. This movement must be made without the right fore-arm moving from its original position. (As shown opposite.)

The slide must be used with precision. If pushed in or released slowly, it will expose two holes as it moves, thus producing two sounds a half-tone apart, and the result will be very disagreeable.

Press the slide in quickly—and release it smartly.

After using the slide, return the right hand to the previous cupped position, so that you will be able to produce the vibrato if required.

*A short arrow (←) over the notation figure indicates that the slide is to be pressed in.*

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| LETTER NAMES | C♯ | D♭ | D♯ | E♭ | E♯ | F | F♯ | G♭ | G♯ | A♭ | A♯ | B♭ | B♮ | C♭ | B♯ | C♮ |
| CHROMONICA | ← 4 | ← 4 | ← (4) | ← (4) | ← 5 | (5) | ← (5) | ← (5) | ← 6 | 6 | ← (6) | ← (6) | (7) | (7) | ← (7) | 7 |
| SUPER CHROMONICA | ← 5 | ← 5 | ← (5) | ← (5) | ← 6 | (6) | ← (6) | ← (6) | ← 7 | 7 | ← (7) | ← (7) | (8) | (8) | ← (8) | 8 |

The above will be more easily understood if you compare it with the musical ladder (page 9).

### The Trill

To produce the Trill, bring the right hand in front of the slide, so that the right hand and fore-arm are perpendicular.

After the trill has been played, return the hand and fore-arm to the original position. (As shown opposite.)

* * *

The next exercises are written in the most simple and elementary way. They will help you to learn how to manipulate the slide properly, and are very necessary as preparation for the lessons which follow.

Remember that quick action is necessary, both when pressing and releasing the slide.

In Exercises Nos. 1 and 2 start with the first two measures only. Be very careful to produce the correct sounds. Then take the next two measures, just as slowly and carefully.

After that, practise the whole exercise, slowly at first, and increasing the speed at each repetition.

Do not sacrifice anything for the sake of speed. Get the correct sounds, the correct time, and use the slide properly.

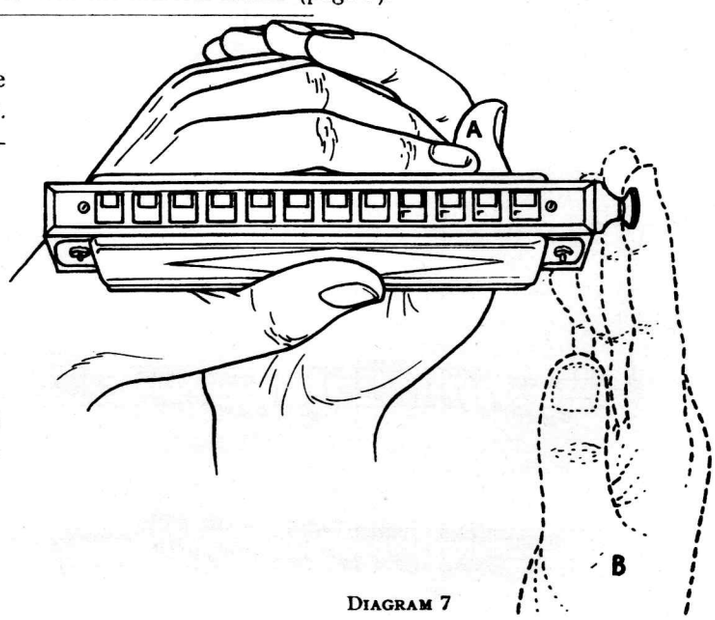


DIAGRAM 7

You will notice that the first exercise is made up of several groups of four notes. Every note in each group has the same letter name and is produced in the same hole in the same way (either by blowing or drawing).

The only difference is that the third note in each group is a sharp and necessitates the use of the slide.

Although figures are given in these exercises, it is not only advisable but *necessary* that you should learn these new sounds, their names and location, *from the music.*

Before playing the next exercise, it would be as well to refer to the musical ladder (page 9) in order to understand why two notes of different names have the same sound.

The second note (C sharp) and the fourth note (D flat) have the same sound and are both produced by blowing in hole 4 **(Super, 5)** with the slide pressed in.

# Lesson VII.

In playing the following exercises, there are two things you must bear in mind—get the correct sounds and use a quick action in manipulating the slide.

When you are quite sure about those points, *then* you can begin to increase the speed. But do it gradually until you can play the exercises properly and with the least amount of effort

These are really serious musical studies. When mastered they will improve your playing immensely and you will be well on the way to becoming a first-rate Chromonica soloist.

## Melody in F—*Rubinstein*

Before you start playing this famous tune, look it over and find out all you can about it.

First of all, you must know in what key the piece is written.

It is in the Key of F (see page 11), the key signature of which contains one flat.

The note affected by the flat is B. Therefore, every note B, no matter where it is situated (whether actually on the staff or below), will be played as B *flat*, unless the flat is contradicted by a natural.

Next, look at the time signature.

It shows the piece is in $\frac{2}{4}$, or Two-Quarter, time. Each measure must contain two quarter notes or their equivalent. The top figure (2) shows there are two " counts " in each measure.

Now look through the tune, and notice any measures where there may be difficulties in counting the time or in manipulating the slide.

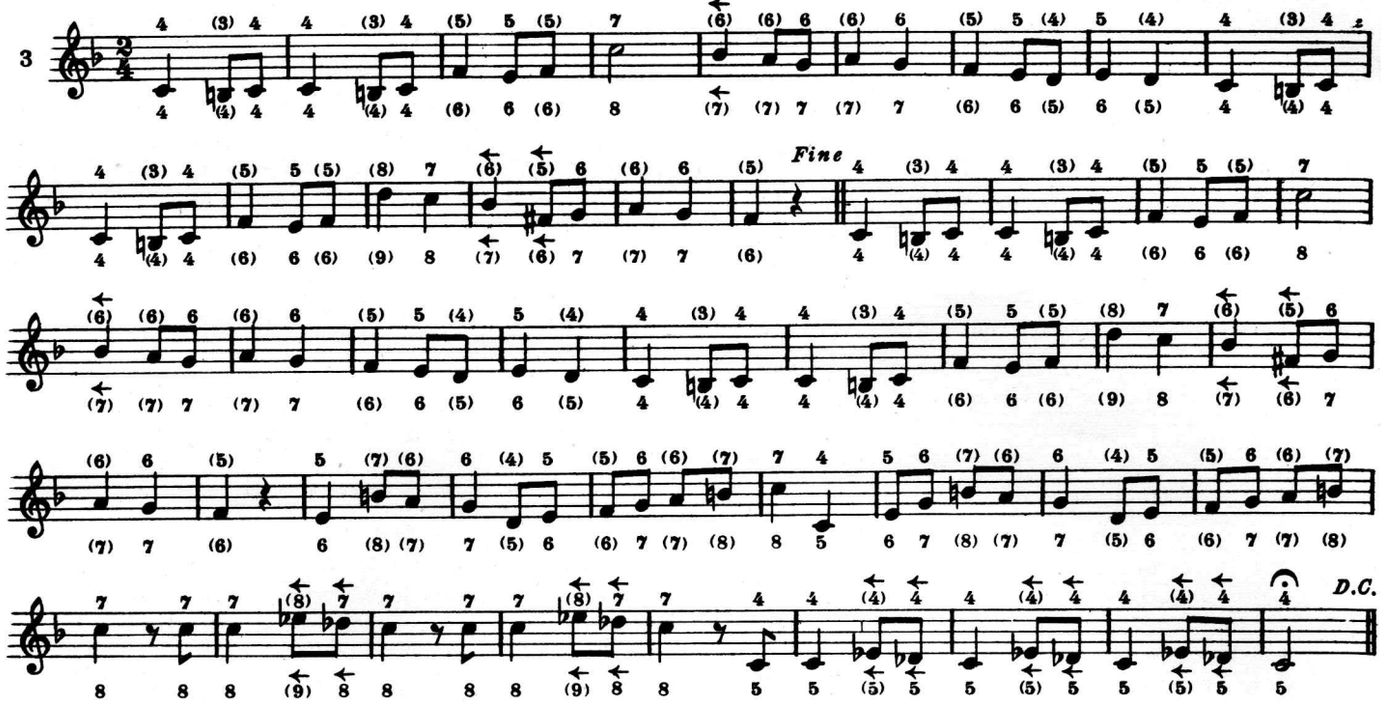
Start practising by taking four measures at a time, continuing this method until you reach the end. Then go back to the beginning and play it right through without stopping. Should you make any mistake, repeat that section of four measures until you get it right. After that, start again from the beginning. Remember to refer to the Theory section of this book in any case of difficulty.

This is a very good piece for introducing the vibrato.

Remember what is meant by D.C. and "Fine" (see page 23).

## Melody in F

A. RUBINSTEIN




# Lesson VIII.

Here is some more practice in manipulating the slide. Once again, start slowly, and remember that the slide must be moved and released smartly.

The chief object of the next exercise is to develop skill in reading music. Try this melody many times before seeking the aid of the notation figures. Do without them if you possibly can.

## Sextette from Lucia di Lammermoor—*Donizetti*

The following operatic excerpt is very effective as a solo number. As in the previous lesson, look at the key signature, time signature, and any difficult parts before you begin.

Then take each section of four measures until you get to the end of the piece, afterwards playing it right through without stopping. If any mistakes are made, practise the section again.

Turn back to the Theory section if necessary.

The 13th measure from the end may possibly lead to some confusion. The following example, however, will show you that it is really quite easy to count.

D.C.

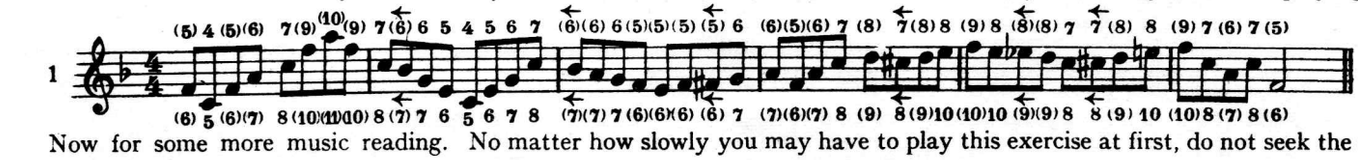
You should now be ready to practise the piece below. Do not be in a hurry. Study it well, as it contains much material of great value. Ask yourself if it would be advisable to again look through the Charts and Theory section (pages 5-14), before you begin.

## Sextet from "Lucia"

G. DONIZETTI

# Lesson IX.

Practise this exercise slowly and carefully as it contains material which will be found very useful in your future playing.



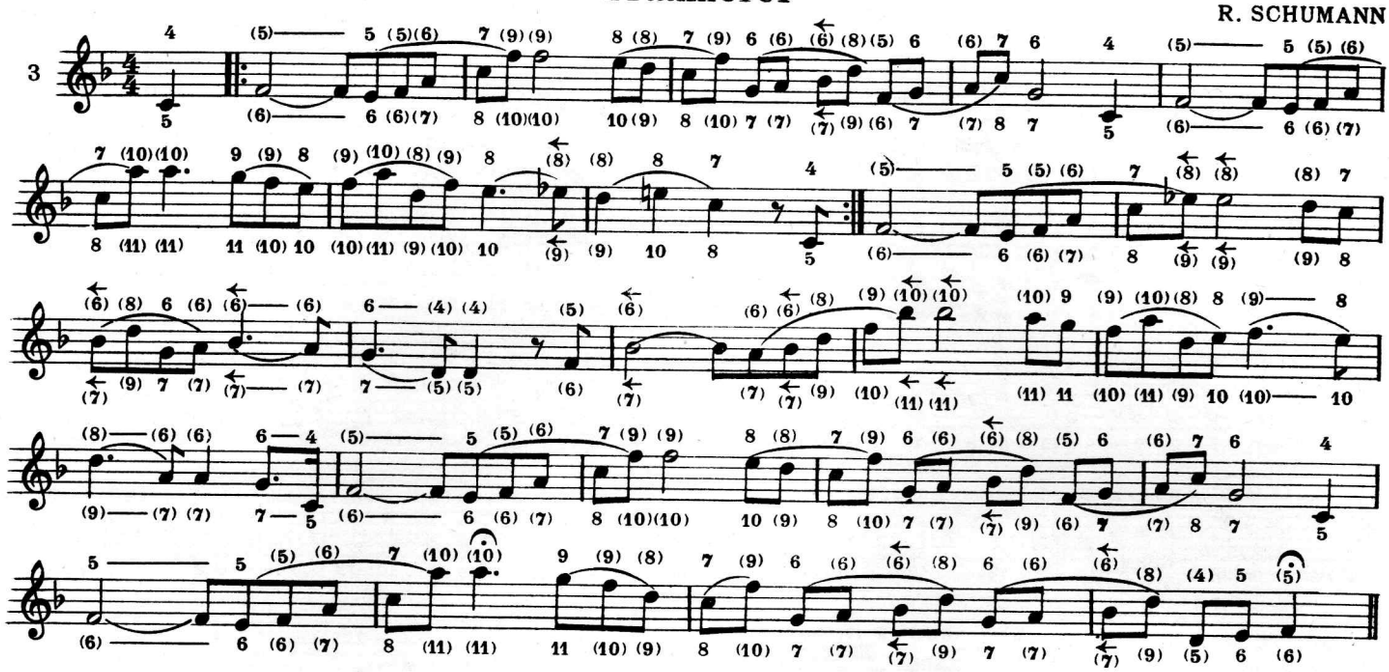
Now for some more music reading. No matter how slowly you may have to play this exercise at first, do not seek the aid of the notation figures if you can possibly do without them.

## Träumerei—*Schumann*

The title of this delightful melody means " Dreaming," which suggests that it should be played in a slow, dreamy manner. It gives you a splendid opportunity for using the vibrato. After looking at the key signature, time signature, repeats and any parts you may be likely to find difficult, practise it in sections of four measures each, as in previous exercises.

### Träumerei

R. SCHUMANN



Are you satisfied that this lesson has been thoroughly mastered ? Or are you too anxious to get on with the next lesson ? Ask yourself these questions before going further.

---

# Lesson X.

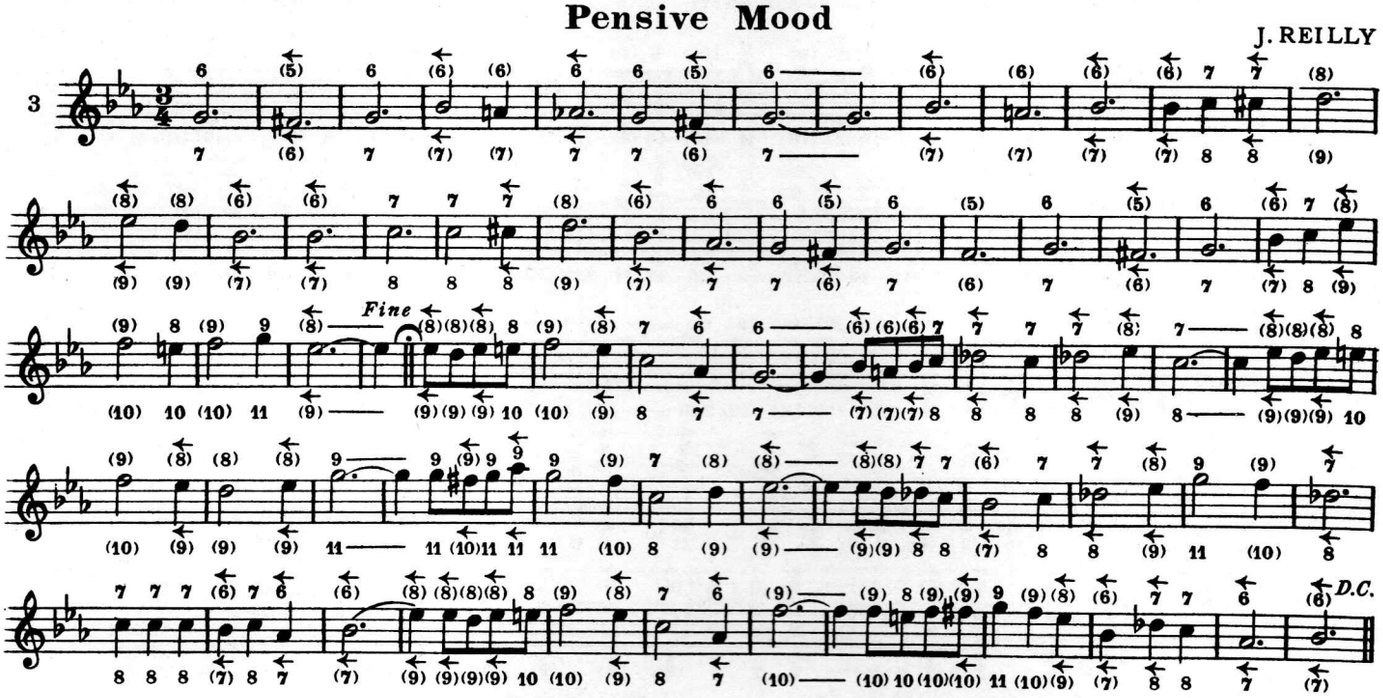
All the exercises in this lesson are written in keys other than the key of your instrument. It is very important to be able to read in practically every key, so you cannot spend too much time on the study of the sharps and flats and how to play them.

---

The next exercise is simple and affords an excellent opportunity of getting familiar with the key signature. It is to be read from the music. Do not turn to the notation figures unless you really *have* to.

## Pensive Mood—*J. Reilly*

This piece, which is rather a plaintive melody gives excellent practice in the manipulation of the slide.
You will find it profitable to study and practise this piece for a long time. It will be very useful as a solo.
Remember the key signature, time signature, etc. Practise in sections at first, and be sure you produce the correct sounds.




Are you satisfied with the way in which you have manipulated the slide throughout this lesson ? Think it over.

---

# Lesson XI.

First of all a preparatory exercise :

At this stage, you should not find it necessary to refer to the notation figures at all. The following music reading exercise is longer than usual, but it is not difficult.

Remember the new key signature.

## March Majestic—*J. Reilly*

Here is a bright, tuneful march. In addition to the points you have already learned to notice, you will see there is a change of key signature about half-way through, at the " Trio."

This word " Trio " does not mean anything as far as the actual playing in concerned. It is customary, in certain pieces of music, to call the second part (or " movement ") by this name.

Remember there is an extra flat in the Trio.

## Majestic March

J. REILLY

Are you making progress with the music-reading exercises ? Or are you continually referring to the notation figures, just to save time and trouble ?

If a job is worth doing, it is worth doing *well* ! !

# Lesson XII.

The exercises in this final lesson have been written especially to show you that it is not only possible but also easy to play in any key.

Practise the first exercise carefully, and it will prepare you for those that follow :

Here is a melody in the same key, to be read from music.

# Romance—*J. Reilly*

This is a melodious piece, which does not contain much that is difficult. When looking at a key signature, always make a point of remembering which notes are affected by the sharps and flats.

In the same way, bear in mind that the time signature tells you how to " count." Study each measure, noting where each " count " falls, and where there are two or more notes on one " count."

The method of practising in sections should always be strictly adhered to. Long experience has proved it to be an invaluable method, productive of very good results.

**Romance**

J. REILLY

Another key signature is used for the next exercise. This is preparatory for the material which follows :

A melody in the same key, to be read from music. If the previous exercise has been properly studied, this should be played straight through the first time, without any mistake.

# In the Evening, Valse—*J. Reilly*

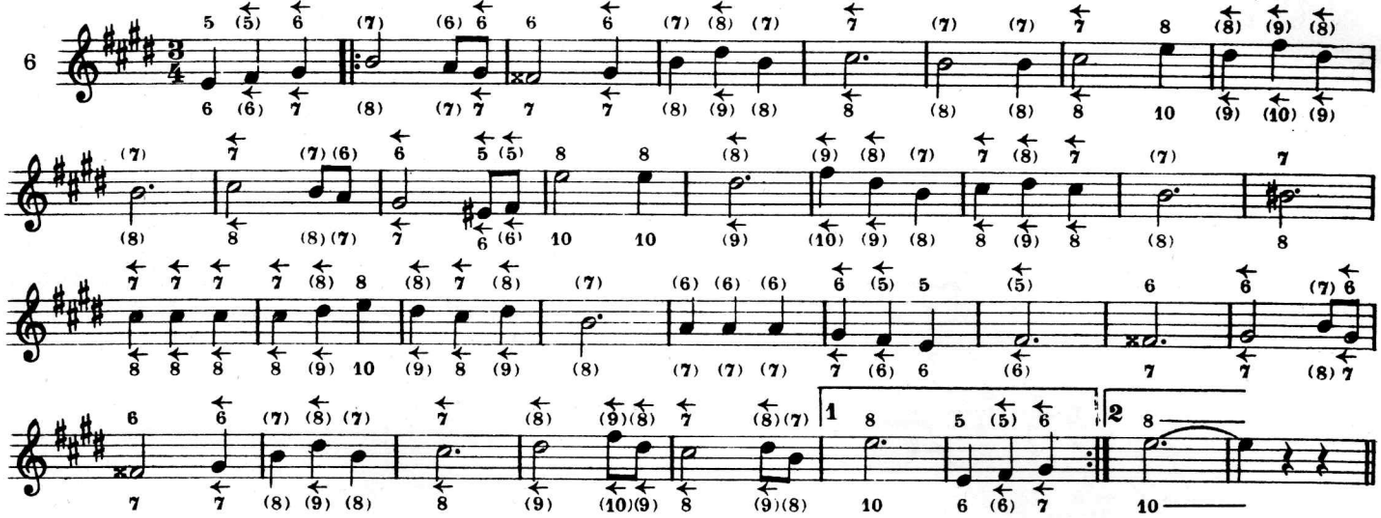
Play this in a smooth, flowing manner, and in slow waltz time. You will see it is in still another key. Remember which notes are affected by the sharps in the key signature.

You will not find much difficulty in playing this piece, and it can be very effectively used as a solo, introducing the vibrato.

## In the Evening

VALSE

J. REILLY



Before going any further, ask yourself the following questions. If you cannot answer every one of them to your own satisfaction, it is up to you to put the matter right at once.

Do you ever go back to a previous lesson, to make sure you have learned it properly ?

Do you fully understand key signatures ?

Do you fully understand time signatures ?

Do you really know how each note is affected by a sharp, a flat, and a natural ?

Can you play the exercises *from music* ?

Are you *quite* satisfied that you can play *properly* every exercise in the 12 lessons in the book ?

Are you manipulating the slide in the proper manner ?

Has your progress been quite satisfactory, or have you often had to stop and go back to the previous exercise just because you were too anxious to get to the end of the book ?

## Additional Exercises

As a final test in reading music, here are two pieces without notation figures.
Do your best to master them without the aid of the figures

### Valse in B♭

J. REILLY

### There was a Jolly Miller

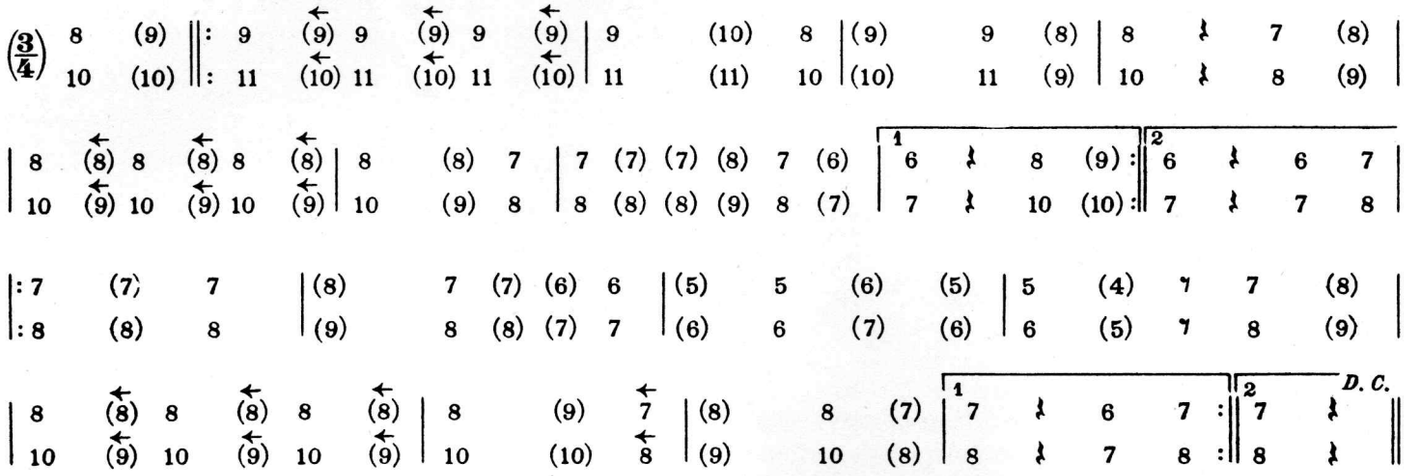
Players who wish to still further improve their standard of playing will do well to procure a copy of the companion book in Key G and practise all the lessons contained therein on the Key C instrument.

The following example will show you how to overcome the limitations of the 10-hole Chromonica by jumping to the octave above.

## Minuet in G

L. VAN BEETHOVEN

Notated *for "C" Instruments*, showing how the limitations of the 10-hole Chromonica can be overcome by playing a few of the missing notes an octave higher.



## Suggestion for Daily Practice

**30 Minutes per Day.**

| | | |
|---|---|---|
| 1. | Exercise, diatonic and chromatic ... ... ... ... ... ... ... | 5 minutes |
| 2. | Scale exercises ... ... ... ... ... ... ... ... ... ... | 5 ,, |
| 3. | Pieces in key of instrument ... ... ... ... ... ... ... ... | 5 ,, |
| 4. | Pieces without notation figures ... ... ... ... ... ... ... ... | 5 ,, |
| 5. | Pieces in various keys ... ... ... ... ... ... ... ... ... | 10 ,, |

## Examples for Practice

| | | |
|---|---|---|
| 1. | One exercise from 1st part of book<br>One exercise from 2nd part of book ... ... ... ... ... ... ... | 5 minutes |
| 2. | One sharp scale and one flat scale each day. Slowly at first ... ... ... | 5 ,, |
| 3. | A piece from 1st part of book ... ... ... ... ... ... ... ... | 5 ,, |
| 4. | Any piece available without figures, not too difficult ... ... ... ... | 5 ,, |
| 5. | Several pieces not too long in different keys ... ... ... ... ... ... | 10 ,, |

If possible listen to records of good players. Play them over slowly and try to imitate them.